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30 ed

— of interest because of descriptions and reproductions of much original and otherwise unpublished material in private collections.

Reba 38 (11)

Mich.l Angelo. J. Fisher.

A HOLY FAMILY.

From the Collection of M. Buonarotti.

Bequeathed to the University Gallery by G. Fairholm Esq.r of Greenknow Berwick.

J. J. A. Bristed
Oxford
November 5th
1870.

EIGHTY-FOUR ETCHED FAC-SIMILES,

ON A REDUCED SCALE,

AFTER THE

ORIGINAL STUDIES

BY

MICHAEL ANGELO AND RAFFAELLE

IN THE

UNIVERSITY GALLERIES, OXFORD.

ETCHED AND PUBLISHED BY

JOSEPH FISHER,

BEAUMONT-STREET.

Second Series.

OXFORD,

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NC
1055
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1862

Printed by Messrs. Parker, Cornmarket, Oxford.

A CATALOGUE OF EIGHTY-FOUR PRINTS

CONTAINED IN THIS SECOND VOLUME.

MICHAEL ANGELO.

A Woman sitting playing with a Child—who stands on her knees; a Study from life, of which he has made use in the Sistine Chapel. It is executed in black chalk, washed with bistre of a grey tone. Size 7 in. by 5¼. From the Collection of W. Y. Ottley, Esq.

1. The Holy Family, painted by Venusti. Bequeathed to the Galleries by G. Fairholme, Esq.

2. The whole of the composition of the Last Judgment. An admirable Drawing, highly finished with pen and bistre wash; the figure of Satan in the boat is of a different tint. 1532.

Size, 22 in. by 16¼. From the Collections of the Casa Buonaroti and W. Y. Ottley, Esq.

3. Study of several figures for the bottom part of the Last Judgment. A finished Drawing in red chalk.

Size, 14 in. by 9⅜. From the Collection of R. Cosway, Esq.

4. Death's Head in the Last Judgment. Pen, washed with grey.

5. A most elaborate Drawing—of the subject of the whole of the Ceiling of the Sistine Chapel. Pen washed with bistre, by *Julio Clovio*.

Size, 21⅞ in. by 10¼. From the Collection of W. Y. Ottley, Esq.

6. The Crucifixion—a noble Study for our Lord on the Cross, and two of the Apostles, one on each side. This Design is exe-

cuted in black and white chalk, and has several *Pentimenti's*. 1532—1540.

Size, 11 in. by 9¼. From the Collections of M. Buonaroti and the Chevalier Vicar.

7. A careful Drawing of our Saviour on the Cross—as painted by *Marcello Venusti*. Black chalk.

Size, 14⅝ in. by 10. From the Collection of the Chevalier Vicar.

8. The Taking Down from the Cross. A grand composition of ten figures, drawn in red chalk.

Size, 10½ in. by 6¼. From the Collections of J. Hudson, Esq., J. Richardson, Esq. and Sir J. Reynolds.

9. The Taking Down from the Cross. A very splendid composition, most important, as no picture is known of this subject. This grand design is of the first order; it is executed in red chalk.

Size, 14¾ in. by 11. From the Collection of the Baron de Non.

10. Samson and Delilah. Drawn in red chalk; a superb Drawing. 1510—1512.

Size, 15⅝ in. by 10¾. From the Collections of the Buonaroti Family and the Chev. Vicar.

11. Head of a Man—in a sort of Phrygian cap, with his mouth open, as if singing. The expression truly surprising; drawn with red chalk: his hand holds his cloak together. Evidently from nature, and highly interesting, from its extreme finish and truth.

Size, 6 in. by 5. From the Collection of the Duke of Modena.

12. Head of a Man—strongly expressive of malevolence; evidently drawn from life. Executed in red chalk, the face highly finished, and the cap and drapery freely sketched.

Size, 11 in. by 8. From the Collections of M. Buonaroti, the Chevalier Vicar, and W. Y. Ottley, Esq.

13. A Female Portrait in profile—Victoria Colonna. Executed in red chalk.

Size, 8¼ in. by 6¼. From the Collections of M. Buonaroti and the Chevalier Vicar.

14. A sheet of Studies of Hands—also the Body of a Man. Powerfully drawn, bistre pen.

Size, 16½ in. by 10¾. From the Collection of the Chevalier Vicar.

15. A Female winding thread, a design for one of the Sybils in the Sistine Chapel. 1509.

16. A fine sheet of Studies of male and female Heads. In red chalk.

Size, 15⅛ in. by 11. From the Collection of J. Harman, Esq.

17. Study of a Female Head—and *an anatomical Study* of a Leg. In black chalk.

Size, 8⅝ in. by 6⅛. From the Collections of Sir Peter Lely, Mr. Richardson, and Sir Joshua Reynolds.

18. Two figures—in large cloaks: one in an attitude of thought; on the reverse is the head of a man in a cap. Executed with the pen and bistre.

19. A Note in the Hand-writing of Michael Angelo.

20. Horses, &c. Very spirited pen Drawing.

21. A sheet of Studies—a male figure, in red chalk; also a hand, smaller figures, and architectural. In bistre pen.

Size, 11⅛ in. by 7⅝. From the Collections of Mariette and the Marquis Legoy.

22. A Cupid—undraped; probably a Design for the celebrated Statue which he made and buried, to be dug up as an antique, by which he deceived the antiquaries of Rome, and established his reputation. It is highly finished in black chalk; and is, in point of grace and classic feeling, equal to the best of the Greek sculptors.

23. Head of a Cupid—probably a Study for the head of the celebrated Statue which (as before stated) had been taken for antique workmanship. It is in the Greek taste, and executed in red chalk.

Size, 6½ in. by 5—the other, 8¼ in. by 5¼. From the Collections of M. Buonaroti and the Chevalier Vicar.

A sheet of Studies of Hands. Powerfully drawn with pen and bistre.

RAFFAELLE.

A graceful Study of a young man playing a guitar. Pen.
From the Collection of the Marquis Antaldi.

1. STUDY for a St. Catharine. In black chalk, in his early manner.

Size, 14⅞ in. by 11. From the Collection of the Marquis Antaldi.

2. Studies of small figures of the Holy Family, &c.—and also of a Church for a background. A pen Drawing, *with the Autograph of Raffaelle.* 1501.

Size, 10¼ in. by 8⅞. From the Collection of the Marquis Antaldi.

3. Study, two Figures — Soldier sitting on his Shield, &c. Drawn on a prepared ground with a metal point.

Size, 12⅝ in. by 8⅞. From the Collection of the Duke of Alva.

4. Two Young Men, one lying on the ground. Silver point heightened.

Size, 13 in. by 9¼. From the Collection of the Duke of Alva.

5. A Group of four Warriors—Study for the celebrated Frescoes in the Library of Sienna.

Size, 9 in. by 8¾. From the Collection of W. Y. Ottley, Esq.

6. A Youth on his knees, probably intended for St. Stephen. 1506.

Size, 10¼ in. by 7¼. From the Collection of W. Y. Ottley, Esq.

7. Study of a Soldier in the Resurrection ; also a Study for the Almighty, in the Church of Santa Maria, Porta del Popolo.

8. Landscape, with a view of a City. Pen.

Size, 9¼ in. by 6¼. From the Collection of Mons. Crozat.

9. A Study of Elephants. Red chalk.

Size, 12¼ in. by 8¼. From the Collection of the Chevalier Vicar, of Rome.

10. Fighting Figures, probably intended for the Rape of Helen. Pen.

Size, 16¼ in. by 10. From the Collection of M. Verstegh.

11. A Storm—Saints Praying in a Boat. Bistre wash.

Size, 5 in. by 4¼. From the Collections of Mr. Richardson and Sir Joshua Reynolds.

12. Charity—a female and three infants. This very capital Design is executed in black chalk, at the best time of this illustrious Master—first period.

Size, 12¼ in. by 6. From the Collections of M. de Rover and M. Revil.

13. Jacob Wrestling with the Angel. Bistre, heightened with white.

Size, 16⅛ in. by 5¾. From the Collection of the Duke of Alva.

14 Preparing the Savoury Meats—arched top, as if intended for one of the Vatican Frescoes. Washed with bistre and heightened with white. 1507.

Size, 10⅛ in. by 5. From the Collection of the Duke of Alva.

15. Abraham offering up Isaac. Bistre, heightened with white.

Size, 12¼ in. by 8⅝. From the Collection of the Duke of Modena.

16. Moses striking the Rock—Study for one of the Fresco Paintings in the Vatican. A fine composition, drawn in bistre and heightened with white.

Size, 11¼ in. by 9. From the Collection of the Chev. Vicar.

17. The Salutation of the Virgin. Grey colour, heightened.

Size, 12⅜ in. by 8¼. From the Collection of the Marquis Legoy.

18. The Adoration of the Magi. Drawn in bistre and heightened with white.

Size, 12¼ in. by 8½. From the Collection of J. Harman, Esq.

19. The Adoration of the Kings—the centre portion of the large Tapestry in the Vatican. In bistre, heightened with white. 1518.

Size, 15⅜ in. by 9⅜. From the Collection of R. Udney, Esq.

20. A Holy Family—and Adoration of the Shepherds. Twelve Figures drawn with the pen.

Size, 15¼ in. by 10¼. From the Collections of the Chevalier Vicar and W. Y. Ottley, Esq.

21. A Sketch for a picture of the Madonna and Infant Saviour. With the pen.

From the Collection of the Duke of Alva.

22. Virgin and Child. 1503.

22*. The Virgin seated, with a Book. 1505.

Size, 8¼ in. by 5⅛. From the Collection of the Marquis Antaldi.

23. The Virgin embracing the Infant Saviour. A most graceful and beautiful composition, engraved by Marc Antonio.

Size, 6⅜ in. by 5¼. From the Collection of the Marquis Legoy.

24. Study, in red chalk, for the head of St. Elisabeth in the Picture called the Perla, now in Madrid.

Size, 9⅜ in. by 7⅜. From the Collection of the Chev. Vicar.

25. Our Lord Crowning the Virgin. 1516.

Size, 13¾ in. by 11¼. From the Collections of Mariette, M. Bordage, and Lempereur.

26. The Virgin and the Apostles Mourning over the Body of our Lord.

Size, 12¾ in. by 9¼. From the Collection of King Charles the First.

27. Study—of three figures for the celebrated Borghese Picture representing the Saviour carried to His tomb. This Study is most interesting, as proving the care of this illustrious Master in preparing for his Pictures. The figures in the present Drawing are unclothed, to mark the anatomy; the Body of our Lord is slightly indicated in red chalk. It is executed with the pen and bistre. 1508.

Size, 11¼ in. by 9¾. From the Collections of T. della Vite and the Marquis Antaldi.

28. One of the Figures, with variations.

29. Study—called the Death of Adonis; evidently a design for the entombment, reversed.

30. The miraculous Draught of Fishes. Washed with bistre.

Size, 13⅜ in. by 6¼. From the Collection of the Duke of Alva.

31. A Female Figure, in the Vatican Fresco-painting, of Heliodorus driven from the Temple.

32. On the reverse, another Study—Female with Two Children, for the Heliodorus. Black chalk.

From the Collection of Sir Joshua Reynolds.

33. Head of the Horse of Heliodorus. This admirable Cartoon is inestimable. Mr. Ottley, in the School of Design, thus describes it:—"The head of the horse, which was formerly preserved in the Albani Palace at Rome, is of such marvellous per-

fection, that it can only be compared to the finest remains of ancient Greek art."

Size, 27 in. by 21. From the Collections of the Cardinal Albani and W. Y. Ottley, Esq.

34. Female as a Caryatide, Eliodoro.

35. The Resurrection of our Saviour. Washed in bistre, heightened with white.

Size, 20½ in. by 12½. From the Collection of the Chevalier Vicar.

36. A sheet of Studies—chiefly for the Picture formerly in the Aldobrandine Palace, late in the collection of William Beckford, Esq., and now in the National Gallery. This most admirable Study presents the Head of the St. Catharine, highly finished with the pen, and also some Studies of Angels.

37. On the reverse are three several Studies of the St. Catharine, all varying from the Painting. It is executed with the pen.

Size, 11 in. by 7. From the Collections of B. West, Esq., P.R.A., and T. Dimsdale, Esq.

38. The upper part of the Fresco-Painting of the Dispute of the Sacrament in the Vatican. Thirteen figures, admirably drawn with bistre, heightened with white, 1509.

Size, 16 in. by 9½. From the Collections of Mariette, Marquis Legoy, and T. Dimsdale, Esq.

39. Study of Heads for ditto.

40. The pretended Miracle of Bolsena. It is a pen Drawing in bistre, worked with Indian Ink.

Size, 16¼ in. by 10½. From the Collection of Sir Joshua Reynolds.

41. The Mount Parnassus—the first Design for this celebrated Fresco in the Vatican. Executed with the pen, figures unclothed. 1510.

Size, 18¾ in. by 12. From the Collection of the Chevalier Vicar.

42. Melpomene—a Study for one of the figures in the Fresco of the Vatican; *Mount Parnassus*.

Size, 13¾ in. by 10. From the Collection of W. Y. Ottley, Esq.

43. Cassandra, or a Muse.

Size, 8¼ in. by 5¾. From the Collection of the Marquis Antaldi.

44. Study for two Sonnets.

45. The suspended Man—endeavouring to escape from the fire. A fine model, evidently from the life, for the celebrated Fresco the *Incendio del Borgo* in the Vatican. This splendid Study is executed with a bold pencil and bistre, heightened with white.

Size, 16¼ in. by 9½. From the Collection of the Baron de Non.

46. The Female carrying two Vases, with Water, in the celebrated Fresco of the *Incendio del Borgo* in the Vatican. Carefully drawn with the pen and bistre, heightened with white; in the manner of M. Angelo.

Size, 15¼ in. by 6½. From the Collections of Dr. Mead, A. Pond, Esq., and T. Dimsdale, Esq.

47. A Warrior striding over a Fallen Foe. Black chalk.

Size, 15½ in. by 10⅝. From the Collection of M. Dargenville.

48. Samson breaking the jaws of the Lion—a Study with the pen, full of expression, and in surprising preservation.

Size, 10¼ in. by 10½. From the Collection of Prince Borghese, at Rome.

49. Study of two Heads of the Apostles—in the centre of the Transfiguration. This is one of the finest Drawings existing by this great Master. In black chalk heightened with white.

Size, 19¾ in. by 14½. From the Collections of M. de Rover of Amsterdam, and J. Harman, Esq.

50. Study of a Foot for one of the figures in the Transfiguration. In black chalk.

51. Study of Figures and Drapery—for St. Michael. Washed in bistre, and heightened with white.

Size, 9½ in. by 8½. From the Collection of the Marquis Antaldi.

52. One of the Sibyls—in the celebrated Fresco of the Chiesa della Pace at Rome. A most splendid and elegant figure, executed in red chalk.

Size, 14½ in. by 7½. From the Collection of Sir Joshua Reynolds.

53. Seven Persons sitting at Table. Sketched with the metal point, and heightened with white, on a prepared paper; full of expression.

54. Studies of Figures, a Man holding a Book and a Sword, unclothed. A pen Drawing.

55. On the reverse, another Drawing. In the finest time of Raffaelle.

Size, 10½ in. by 7½. From the Collection of Mons. Brunet.

56. Studies of four Figures of Warriors. Pen Drawing.

Size, 10⅜ in. by 8⅝. From the Collection of Mr. Berwick.

57. Three Musicians—a female touching the harp, and two men, one playing a small violin, the other blowing a sort of wind-instrument.

58. Study of a Man—also a Female Head. Pen.

Size, 9⅞ in. by 8¾. From the Collection of the Duke of Alva.

From Chambers Hall's Collection.

59. Adoration of the Shepherds. 1505.

60. Presentation in the Temple. A very early pen Drawing. 1504.

61. The Infant Saviour—Bel. Jardinère.

A Saint on his knees—distance, View of a City like Perugia.
From the Collection of the Marquis Antaldi.

Mich. Angelo.

THE LAST JUDGEMENT.

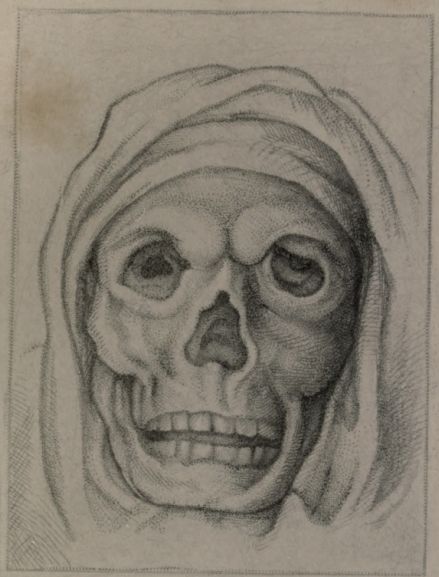
From the Collections of the Casa Buonaroti and W.Y. Ottley Esq.

Mich.l Angelo.

STUDY OF SEVERAL FIGURES FOR THE BOTTOM PART OF THE LAST JUDGEMENT.

From the Collection of R. Cosway Esq.

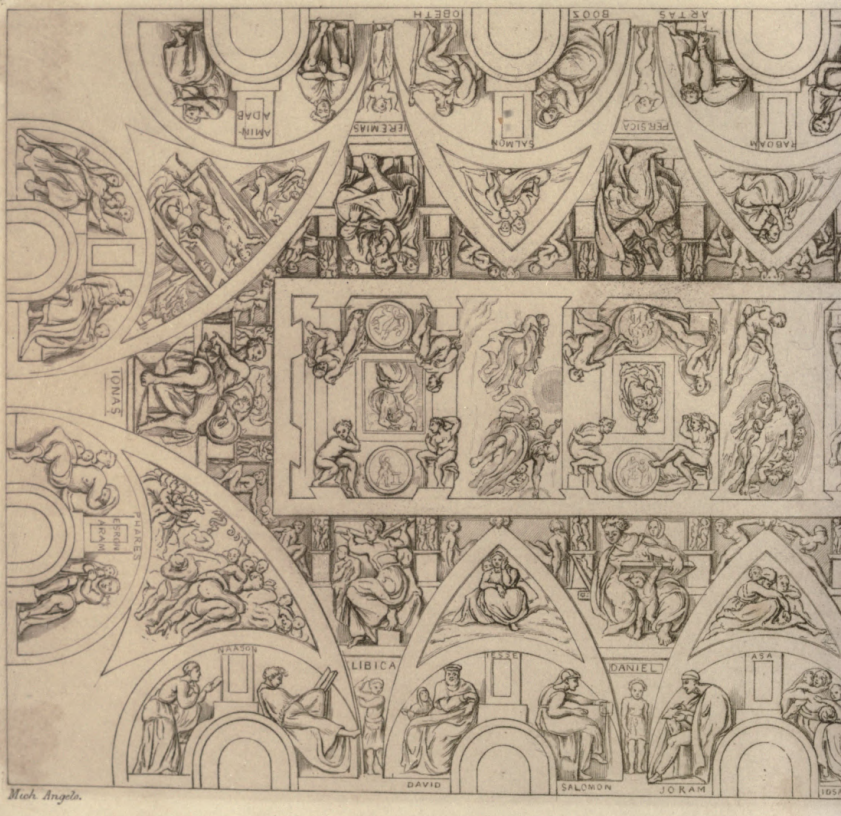
2 Plate 4.



Michael Angelo. W Fisher.

DEATH'S HEAD - IN THE LAST JUDGEMENT

From the Collections of the Buonaroti Family.

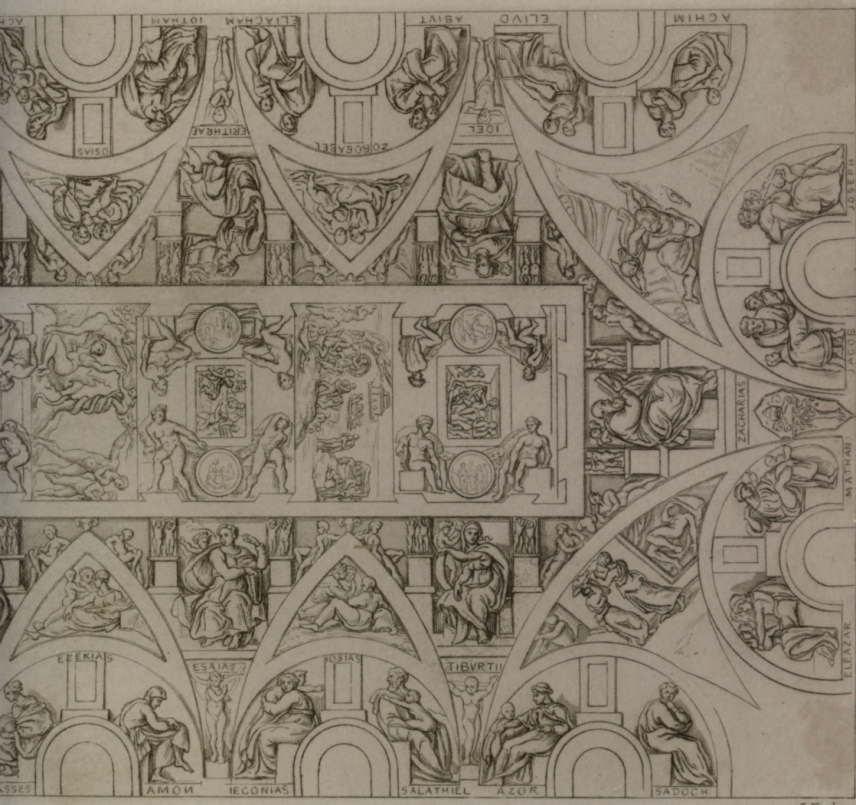


Mich. Angelo.

THE CEILING O

From the C

Pl. 5.



J. Fisher.

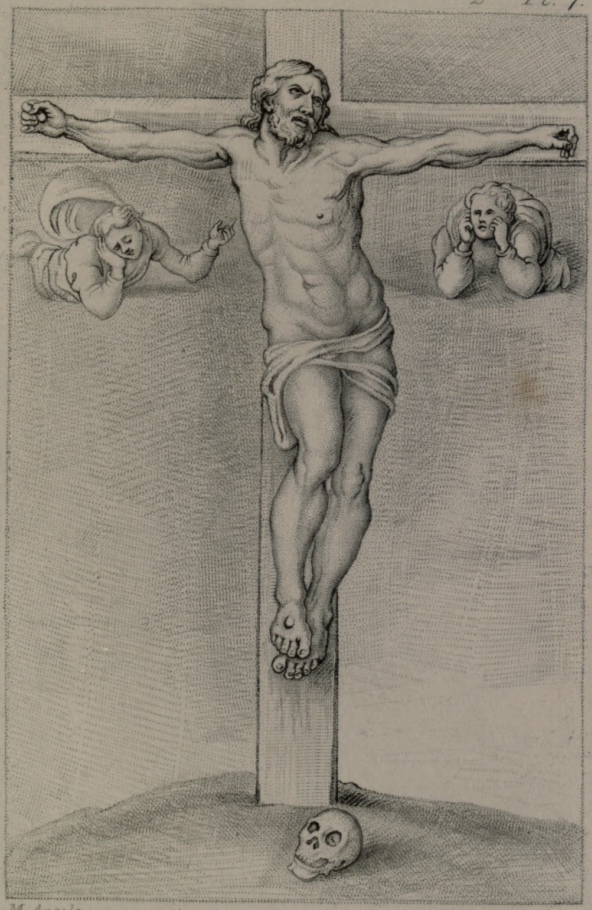
STINE CHAPEL.

V. Otley. Esq.

M. Angelo del.

STUDY FOR THE CRUCIFIXION - OUR LORD ON THE CROSS, AND TWO OF THE APOSTLES ONE ON EACH SIDE.

From the Collections of M. Buonarotti and the Chevalier Vicar.



M. Angelo.

OUR SAVIOUR ON THE CROSS.

From the Collection of the Chevalier Vivar.

M. Angelo del. J. Fisher sc

TAKING DOWN FROM THE CROSS.

From the Collection of Sir Joshua Reynolds

Mich^l. Angelo

TAKING DOWN FROM THE CROSS.

From the Collection of the Baron Denon.

M. Angelo.

SAMSON AND DELILAH.

From the Collections of the Buonaroti Family and the Chev. Vivar

M. Angelo.

HEAD OF A MAN - SINGING.

From the Collection of the Duke of Modena.

2 Pl. 12

M. Angelo

HEAD OF A MAN EXPRESSIVE OF MALEVOLENCE.

From the Collections of M. Buonaroti, the Chevalier Vivar & W. Y. Ottley Esqr.

M.Angelo J.Fisher

A FEMALE PORTRAIT IN PROFILE.

From the Collections of M.Buonarotti, and the Chevalier Vicar.

Michael Angelo.

STUDIES OF HANDS AND THE BACK OF A MALE FIGURE.

From the Collection of the Chevalier Vicar.

Vol. II Pl. 5

Mich.l Angelo del.t J. Fisher Sc.

A DESIGN FOR ONE OF THE SIBYLS IN THE SISTINE CHAPEL

From the Collections of M. Buonarotti and the Chev. Vicar.

2 Pl. 16.

M. Angelo

STUDIES OF A MALE FIGURE, A HAND, AND SMALLER FIGURES.

From the Collections of Marcello, and the Marquis Lepoy

M. Angelo.

STUDIES OF MALE AND FEMALE HEADS.

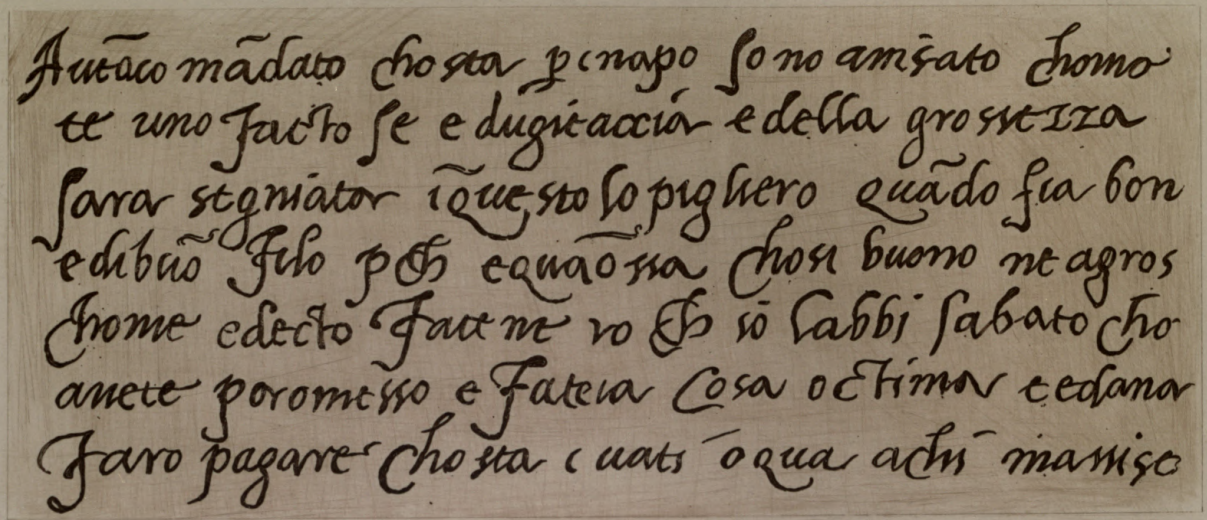
From the Collection of J. Harman Esq.

STUDY OF A FEMALE HEAD AND AN ANATOMICAL STUDY OF A LEG.

From the Collections of Sir Peter Lely, Mr Richardson and Sir Joshua Reynolds.

HEAD OF A MAN IN A CAP.

TWO FIGURES IN LARGE CLOAKS.



A Note in the handwriting of Michael Angelo.

Mich.l Angelo.

HORSES AND A SMALL STUDY – FIGHTING FOR THE STANDARD.

A CUPID UNDRAPED.

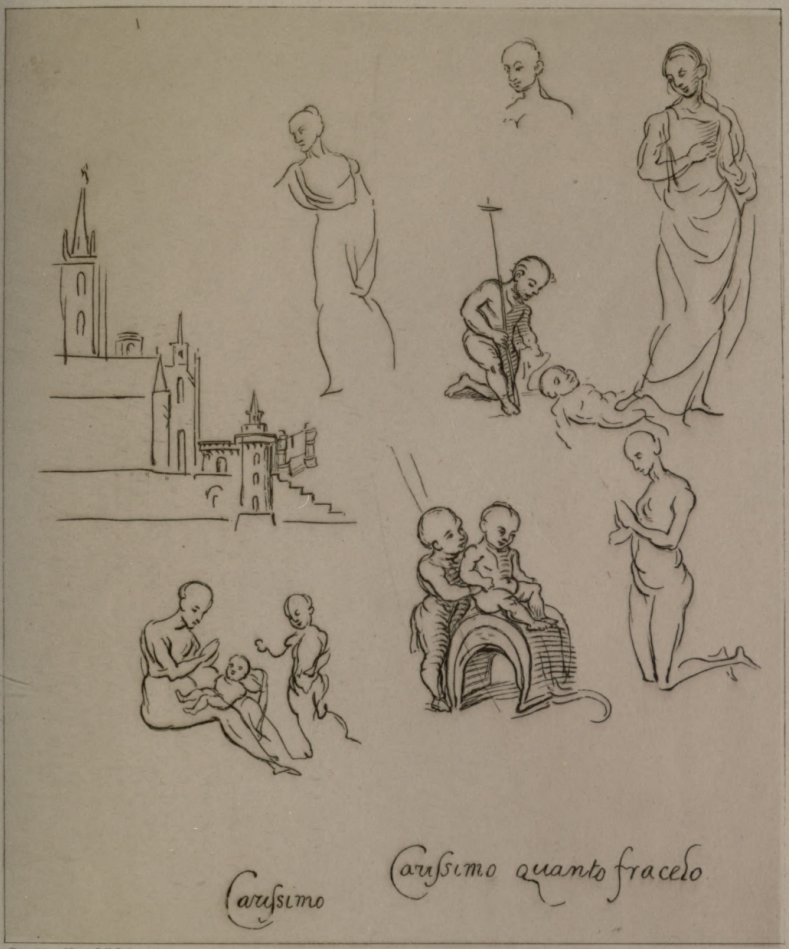
HEAD OF A CUPID.

PROBABLY DESIGNS FOR THE CELEBRATED STATUE WHICH HE MADE AND BURIED, TO BE DUG UP AGAIN AS AN ANTIQUE BY WHICH HE DE CEIVED THE ANTIQUARIES OF ROME AND ESTABLISHED HIS REPUTATION.

Raffaelle. 1499

STUDY FOR A SAINT CATHERINE.

From the Collection of the Marquis Antaldi.



Raffaelle. 1501.

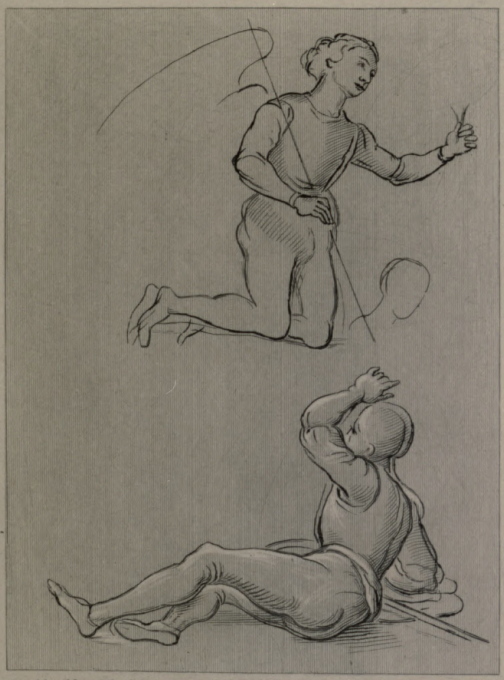
STUDIES OF SMALL FIGURES OF THE HOLY FAMILY.- AND ALSO OF A CHURCH.

From the Collection of the Marquis Antaldi.

Raffaelle.

TWO SOLDIERS ONE SITTING ON A SHIELD.

From the Collection of the Duke of Alva.



Raffaelle. 1504

TWO YOUNG MEN IN THE PERUGINO MANNER.

From the Collection of the Duke of Alva.

Raffaelle.

FOUR WARRIORS – FOR PART OF ONE OF THE FRESCOES IN THE LIBRARY AT SIENNA.

Raffaelle.

A YOUTH ON HIS KNEES PROBABLY INTENDED FOR S^t STEPHEN.

From the Collection of W. Y. Ottley, Esq^r

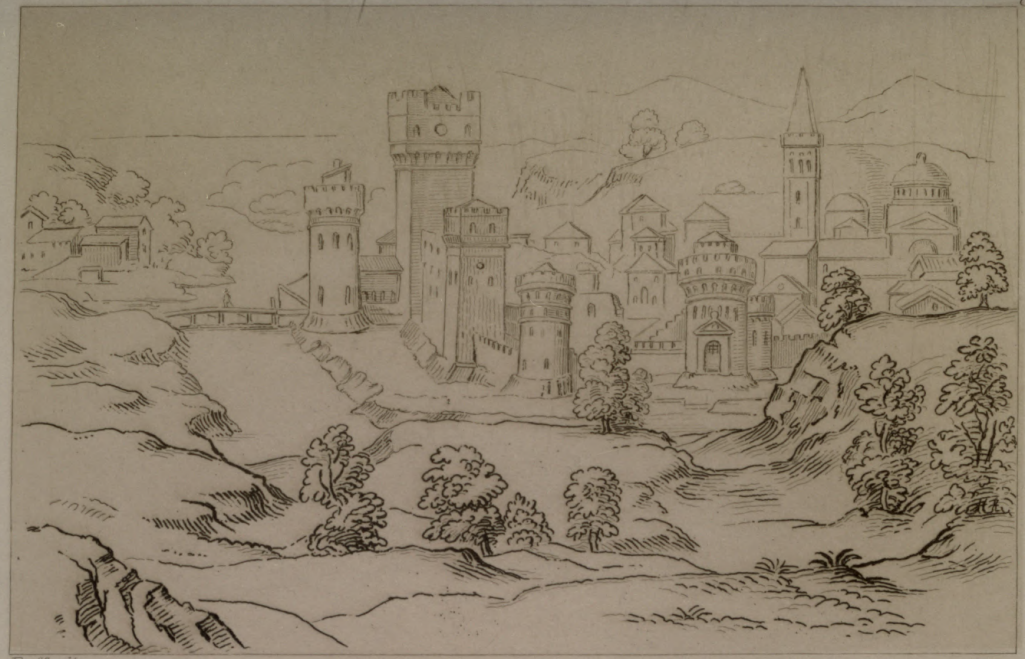
Raffaelle.

STUDY - FOR A SOLDIER.

IN THE BOTTOM PART OF THE RESURRECTION.

STUDY FOR THE ALMIGHTY.

IN THE CHURCH OF SANTA MARIA. ROME.



Raffaelle.

LANDSCAPE WITH A VIEW OF A CITY.

From the Collection of Mons. Crozat.

Raffael.

A STUDY OF ELEPHANTS.

From the Collection of the Chev. Vicar of Rome.

Raffael.

PROBABLY A DESIGN FOR WARRIORS IN THE RAPE OF HELEN.

From the Collection of M. Versteegh.

A STORM — SAINTS PRAYING IN A BOAT.

From the Collection of Sir Joshua Reynolds.

Raffaelle.

CHARITY.

From the Collections of M. de Rover and M. Revil.

Raffaelle.

JACOB WRESTLING WITH THE ANGEL.

From the Collection of the Duke of Alva.

Raphael.

PREPARING THE SAVOURY MEATS.

From the Collection of the Duke of Alva.

Raffaelle 1518.

ABRAHAMS SACRIFICE.

From the Collection of the Duke of Modena.

Raffaelle.

MOSES STRIKING THE ROCK.

From the Collection of the Chevalier Vicar

Raffaelle.

THE ANNUNCIATION.

From the Collection of the Marquis Antaldi.

Raphael.

THE ADORATION OF THE MAGI.

From the Collection of R. Udney Esq.r

Raffaelle

THE ADORATION OF THE MAGI.

From the Collection of J. Harman, Esq.

2 Pl. 20

Raffaelle.

A HOLY FAMILY AND ADORATION OF THE SHEPHERDS.

From the Collections of the Chevalier Vicar and W.Y. Ottley Esq.

Raphael. 1515.

SKETCH FOR A PICTURE OF THE MADONNA AND INFANT SAVIOUR.

From the Collection of the Duke of Alva.

Raphael 1501.

THE MADONNA AND INFANT SAVIOUR.

From the Collection of the Marquis Legay.

Raffaelle.

THE VIRGIN SEATED STUDYING A BOOK, WITH THE INFANT SAVIOUR.

From the Collection of the Marquis Antaldi.

Raffaelle.

THE VIRGIN EMBRACING THE INFANT SAVIOUR.

From the Collection of the Marquis Legoy.

Raffaelle.

STUDY FOR THE HEAD OF St ELIZABETH IN THE PICTURE CALLED THE PERLA.

From the Collection of the Duke Devon

Rafaelle. Fisher.

OUR LORD CROWNING THE VIRGIN.

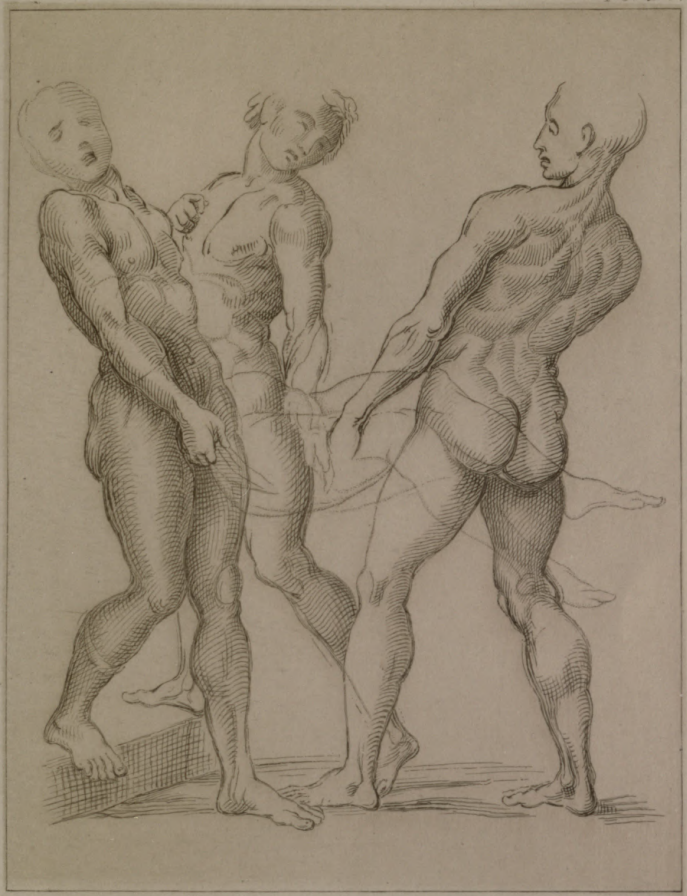
From the Collection of Mariette.

Raffaelle.

A COMPOSITION FOR THE ENTOMBMENT OF CHRIST.

From the Collection of King Charles the First

Pl. 27.



STUDY OF THREE FIGURES FOR THE BORGHESE PICTURE OF THE ENTOMBMENT.

From the Collections of Tim. della Vite, and the Marquis, Antaldi.

Raffaelle

SKETCH FOR THE ENTOMBMENT.

From the Collection of W. Y. Ottley Esq.

Raffaelle. 1507

STUDY FOR THE ENTOMBMENT OF OUR LORD.

From the Collections of Crozat, Mariette, and H. Fusèli, Esq.

Raphael *J. Fisher*

THE MIRACULOUS DRAUGHT OF FISHES.

From the Collection of the Duke of Alva.

2 Pl. 31

Raffaelle.

STUDY OF A FEMALE IN THE FRESCO OF HELIODORUS DRIVEN OUT OF THE TEMPLE.

From the Collections of Sir Joshua Reynolds, and T. Dimsdale Esq.

Raffaelle

STUDY OF A FEMALE WITH TWO CHILDREN HELIODORUS.

Raffaelle.

HEAD OF THE HORSE. — HELIODORUS.

From the Collections of the Cardinal Albani, and W. Y. Ottley, Esq.

Rafaelle

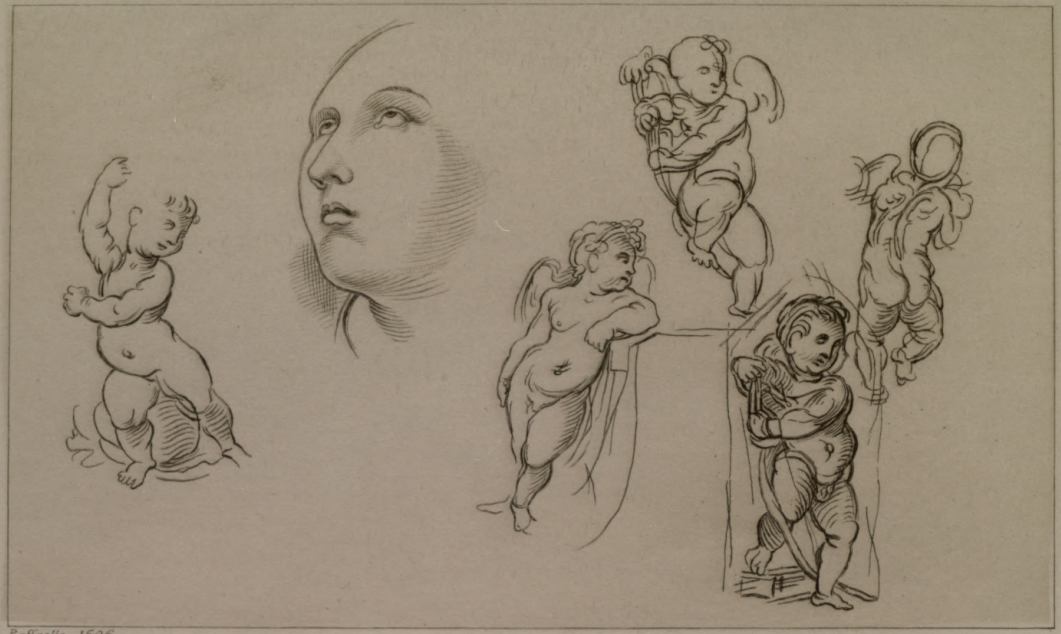
A CARIATIDE – PAINTED IN CAMAIEU IN THE HALL OF HELIODORUS.

From the Collection of Lord Spencer.

Raffaelle.

THE RESURRECTION.

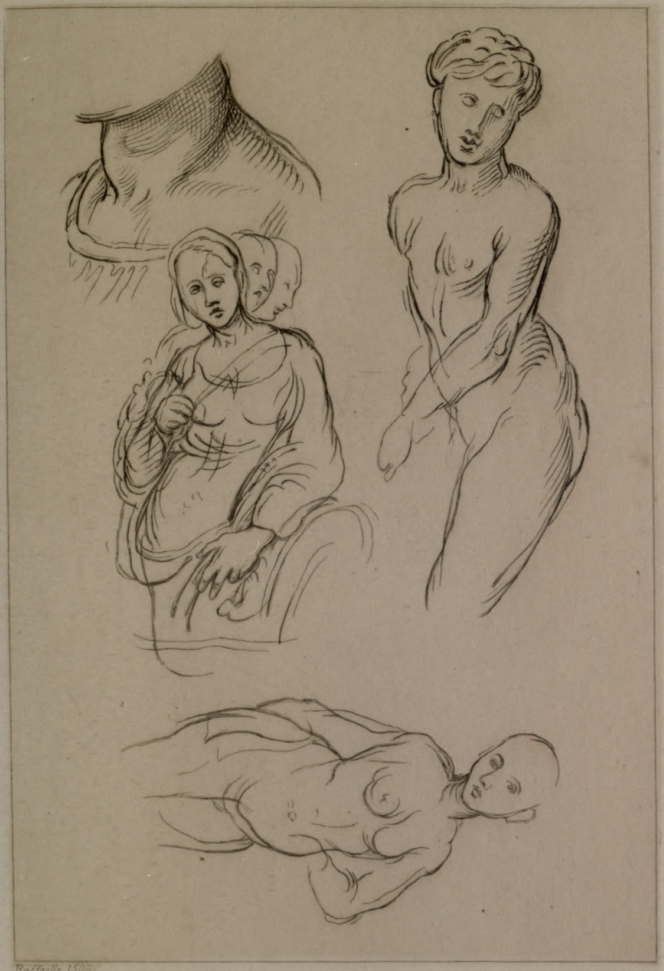
From the Collection of the Chevalier Vicar.



Raffaelle. 1506.

STUDY FOR THE HEAD OF S^{t} CATHERINE (OF ALEXANDRIA) A PICTURE NOW IN THE NATIONAL GALLERY. PURCHASED OF M^{r} BECKFORD FOR £5500.

From the Collection of B. West, Esq. P.R.A.



Raffaelle 1506

VARIOUS STUDIES FOR THE S^{T} CATHERINE.

Raffaelle.

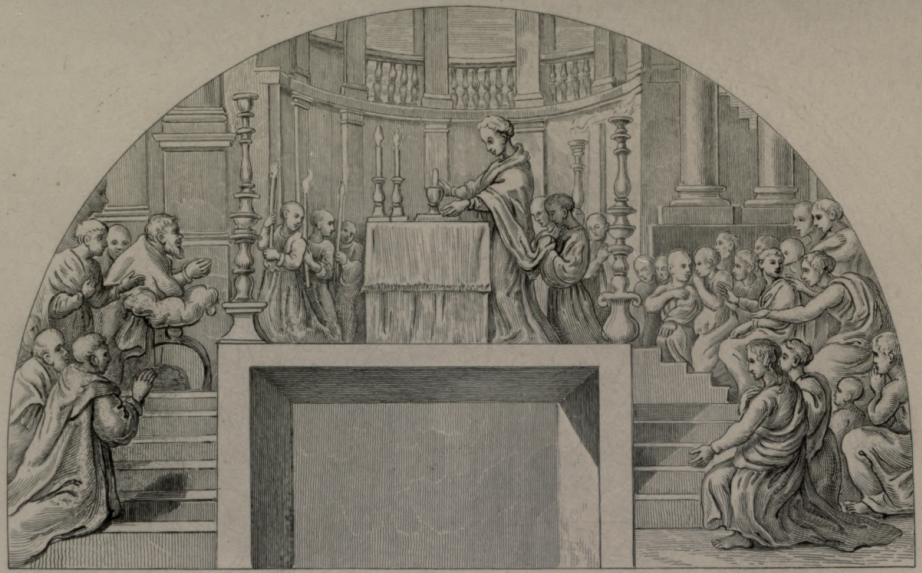
THE UPPER PART OF THE FRESCO PAINTING OF THE DISPUTE ON THE SACRAMENT.

From the Collections of Mariette, Marquis Legoy and T. Dimsdale Esq.

Raffaelle.

STUDY OF HEADS FOR THE DISPUTE ON THE SACRAMENT.

From the Collection of the Marquis Antaldi



Raffaelle.

THE PRETENDED MIRACLE OF BOLSENA.

Raffaelle 1517. THE MOUNT PARNASSUS. J. Fisher.

From the Collection of the Chevalier Vicar

Rafaelle. 1517.

MELPOMENE.

Raffaelle.

CASSANDRA, OR A MUSE.

From the Collection of the Marquis Antaldi.

como nō podde dir darcona dei
paul ~~quan~~ como discreso fu del celo
casi el mio cor duno amoroso nebo
avicogerro tuti ipenser mei
Pero quanto chio meddi equanto Jo fui
pel gaudio Jaccio che nelgetto celo
ma prima cangero nel fronto el pelo
che mai lobligo nolga in pensir rei

giace
mmace

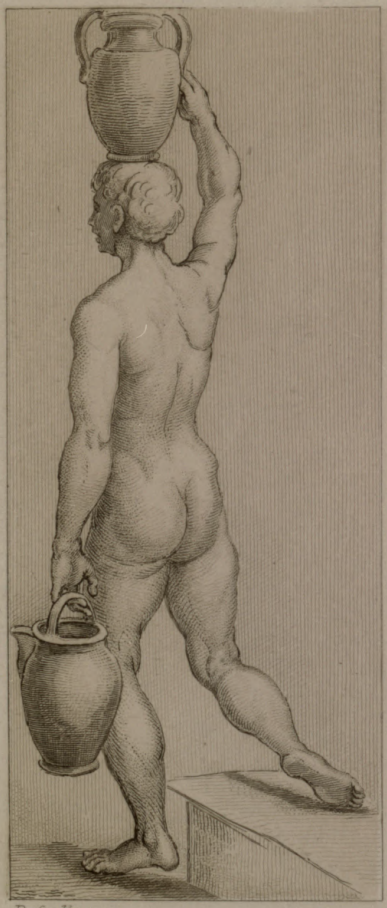
od dai be lume
amor cu men nesscalti ~~co dai luce~~
le dai be hochi domio mebtrugo efacb
la bianca nene edarose mmace
da sm bel bei parlar ede in donessi mmesio cobremi
Jorl che tomto ardo olg ne maur nefiumi
sfegmar gotrion quelfocho ma nens mspiaor
gorchel mio ardor tanto diben mfate
cardendo pin dalomor pin dardor mecor

Portions of Sonnets in the hand-writing of Raffaelle

THE SUSPENDED MAN. INCENDIO DEL BORGO.

From the Collection of the Baron Denon.

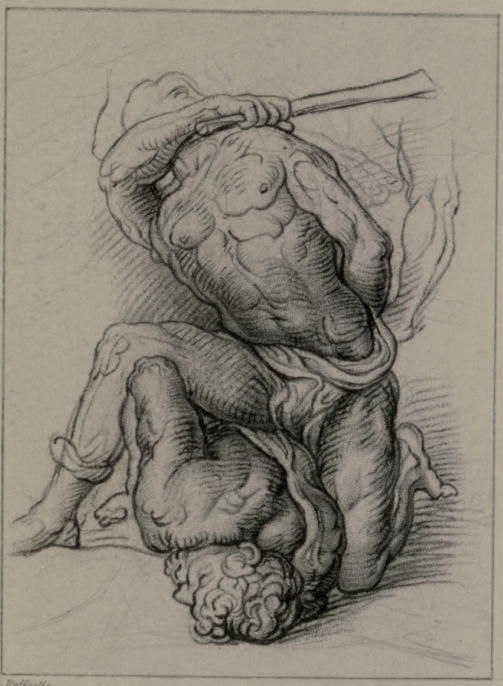
Pl. 46.



Rafaelle.

STUDY FOR THE FFMALE CARRYING TWO VASES.
IN THE CELEBRATED FRESCO OF THE *INCENDIO DEL BORGO.*

From the Collections of D.r Mead, A Pond Esq.r and T Dimsdale Esq.r



Raffaelle

A WARRIOR STRIDING OVER A FALLEN FOE

From the Collection of M. Dargenville.

Raffaelle.

SAMSON BREAKING THE JAWS OF THE LION.

From the Collection of Prince Borghese at Rome

Raffaelle. Fisher.

STUDY OF TWO HEADS OF THE APOSTLES IN THE CENTRE OF THE TRANSFIGURATION

From the Collections of M. de Rover of Amsterdam, and J. Harman, Esq.

Raffaelle.

STUDY of A FOOT for one of the figures in the TRANSFIGURATION.

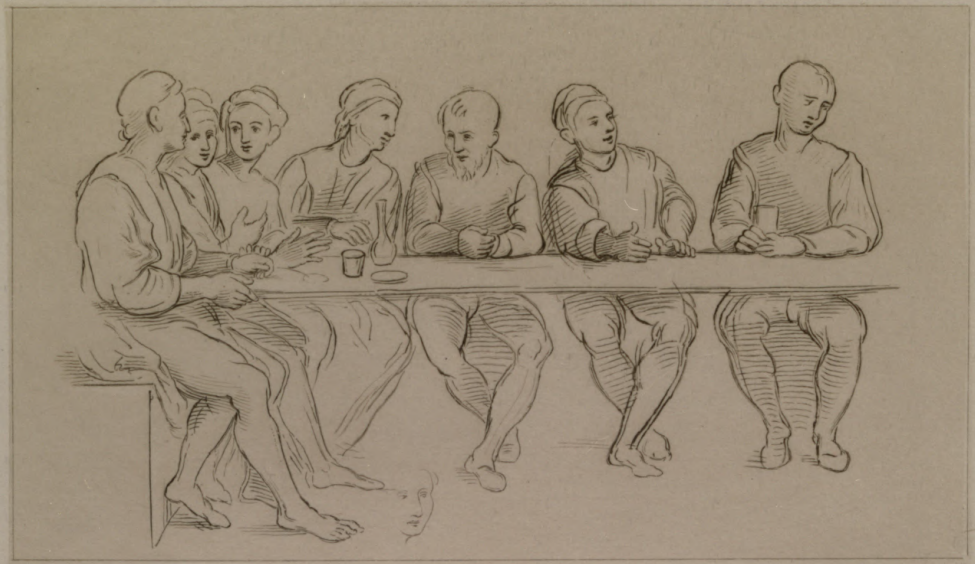
From the Collection of the Chevalier Vicar

Raffaelle

STUDY OF FIGURES AND DRAPERY FOR St MICHAEL.

From the Collection of the Marquis Antaldi.

A SIBYL. *Fresco in the Chiesa della Pace – Rome*



Raffaelle.

SEVEN PERSONS SITTING AT TABLE.

From the Collections of Timoteo della Vite and the Marquis Antaldi.

Raffaelle

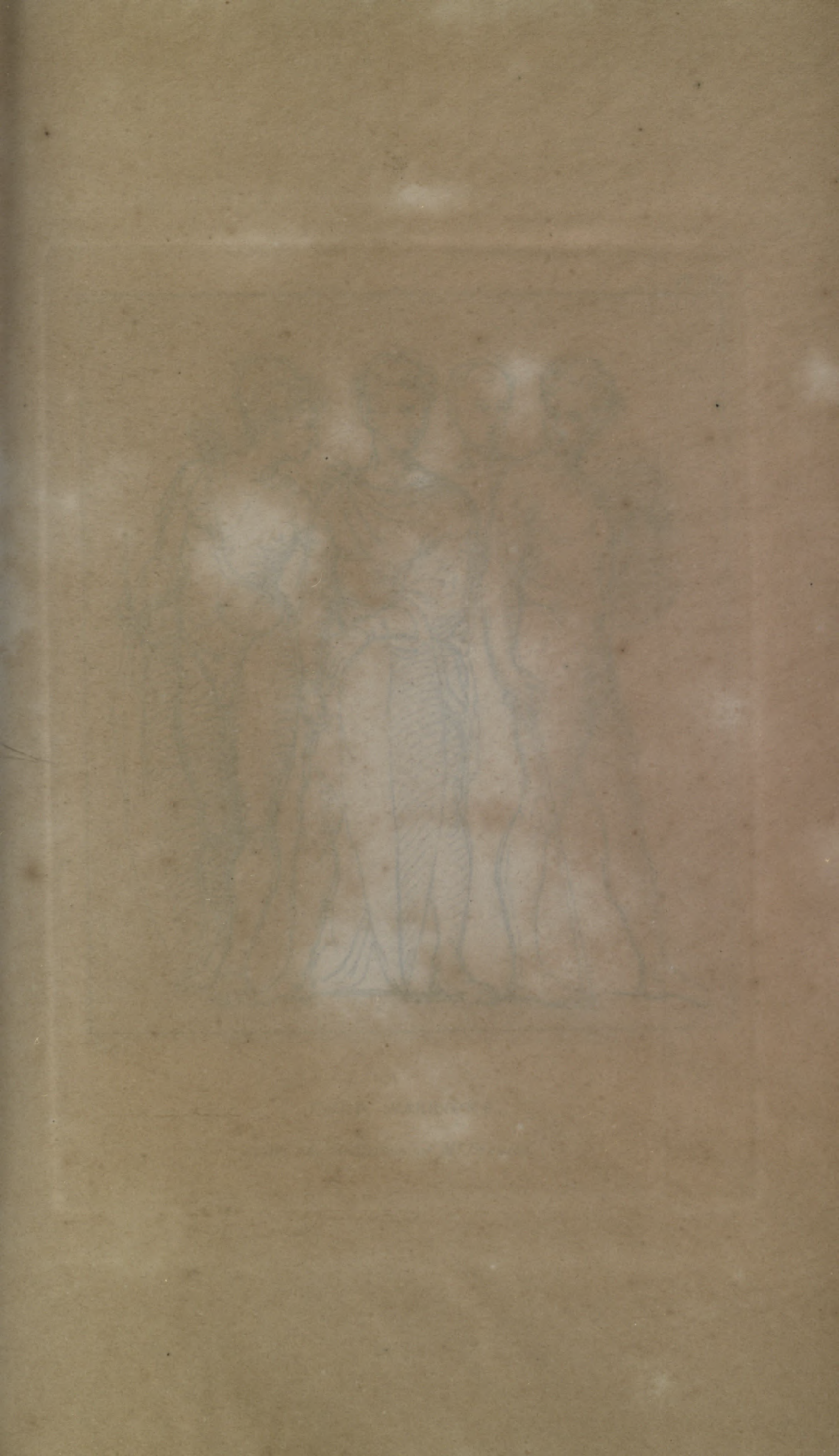
STUDIES—A MAN HOLDING A BOOK AND SWORD.

From the Collection of Mons. Brunet.

Pl. 55.

Raphael.

STUDY ON THE REVERSE OF THE LAST PLATE.



Rafael.

FOUR WARRIORS.

From the Collection of M^r Berwick.

Raffaelle

THREE MUSICIANS — A FEMALE TOUCHING THE HARP AND TWO MEN.

From the Collection of W. Y. Ottley, Esq.

Raffaelle J. Fisher

STUDY OF A MAN — ALSO A FEMALE HEAD.

From the Collection of the Duke of Alva.

Raffaelle. Fisher

ADORATION OF THE SHEPHERDS.

From the Collections of W.Y. Ottley, and Chambers Hall, Esq^rs

Raffaelle. J. Fisher.

THE PRESENTATION IN THE TEMPLE.

From the Collection of Chambers Hall, Esq.

STUDY FOR THE INFANT — LA BELLE JARDINÈRE.

From the Collection of Chambers Hall, Esq.

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